

Report from Paris

By BARNETT D. CONLAN

THE scientific spirit has always played an important part in French culture and goes back to the mathematically minded 17th century. It is natural, then, that there should be a great revival of this spirit to-day, when science has invaded every phase of life. It is already the most important factor in Industry and there are signs of its becoming a growing influence in art. This was seen to a slight extent in the recent Paris Biennale; in certain aspects of the Salon d'Automne and elsewhere. But it is more especially found in the current exhibition of "Mathematical Structures and Contemporary Architectures" which continues to the middle of this month at the Palais de la Decouverte. Here one can follow the rapid evolution of modern architectural forms from the time of Freyssinet — forty years ago — until today. The exhibition which is composed of a suite of models and photographs shows the astonishing advance that the new techniques have opened up for the building of the future. The unlimited possibilities for these new constructions would seem to be fantastic so that we can consider we are at the beginning of a new era.

This year the Salon d'Automne follows the trend towards collaboration or teamwork in the arts. "Le Mur Vivant" shows the cooperation of architects, sculptors, painters, mosaic and stained glass artists towards a synthesis or ensemble in the form of a wall. Architectural schemes for new buildings — atomic factories, new churches, can be seen in the plans of J. Merliet and in those of the sculptor

Marcel Gili. "Hommage to Paris" is the theme.

PICTURES ON EXHIBIT
NEW-YORK

DÉCEMBRE 1963

Art Impounded

PARIS, Jan. 22. — Bernard Lorjou, self-appointed leader in the struggle of figurative artists against abstract painting, today had most of his home furnishings impounded.

They are being held because he has failed to pay a year-old \$600 fine for calling a museum curator an "official ass," among other things, in a tract he distributed at the museum door.

Raymond Cogniat, organizer of the 1961 Paris International Biennale provoked Mr. Lorjou's wrath by allegedly favoring abstract artists at the show.

Officials seized Mr. Lorjou's refrigerator, several armchairs, a heater, a floor lamp and two paintings from his Montmartre studio on Rue Mont-Cenis. One is a large Lorjou representing a bullfight. He attributes the other to Gauguin.

A bed and chair were left in the studio, as prescribed by law. If he does not pay the fine by Feb. 7, his possessions will be auctioned.

"If I sell paintings between now and then, I'll pay," he said.

eries

and Among Dross in Mixed Shows

liams

Nicholson's Son

Ben Nicholson's son, Simon Nicholson, has his first London exhibition at McRoberts and Tunard. He, if anyone among our resuscitated constructivist school, owes the greatest debt to Biederman, even to the point of using the same debris.

Nicholson's difference is that he isolates his materials. Clips of feathers appear in the picture frame on their own. A pattern of icecream wooden spoons has to stand in its own right. One is tempted to murmur "gimmick" and pass on. That would be a mistake. Young Mr. Nicholson has a neat touch, but that would not be enough to excite curiosity. There is also a kind of static mystery. Look carefully. You may surprise yourself.

Sadequain shares the new Vision

Extract from

films and filming

LONDON

Date -- JAN 1964

See overleaf

The painters 5105

A sequence in Carl Foreman's *The Victors* shows Jeanne Moreau as a doctor's wife returning to their bombed Normandy home where, together, they had built a lifetime's collection of art. In a brief scene Foreman uses a real collection of paintings to tell the whole economic and emotional development of these two people, a cinema offshoot of the *travail d'equipe* that was shaped at the last Paris Biennale.

The paintings (including works by Dufy, Picasso, Vlaminck, Utrillo and Matisse) were chosen to fit the script by Eric Estorick, the managing director of the Arthur Jeffress and the Grosvenor Gallery. He and Foreman have been close friends for years.

To mark the London opening of *The Victors* during November, the paintings used in the film (now worth over £125,000) were exhibited at the Arthur Jeffress gallery. An exciting new way to look at art. I am sorry the exhibition was not a more permanent one.

NEW-YORK HERALD TRIBUNE

21. rue Berri-VIII

18 DECEMBRE 1963

Center with Terry Durham. He won the prize "Laureate Biennale de Paris" this year with one of his typical friezes. These have a metallic look, despite their being in the main based on human figures and lines of trees. These black intaglios are set against murky blue and green cuprous backgrounds to create a brooding sense of the stirring forest. Seen in isolation, these canvases have power.

NEW-YORK HERALD TRIBUNE

21. rue Berri-VIII

15 JANVIER 1964

Japanese sculptor Fumio Otani, a laureate of the last Paris Biennale, shows abstract sculpture in wood and stone at the Centre d'Art Cybernetique. Bulging, sinewy forms strain outward away from a central source of energy, creating images of baroque violence. (20 Rue de Verneuil; to Feb. 7.)